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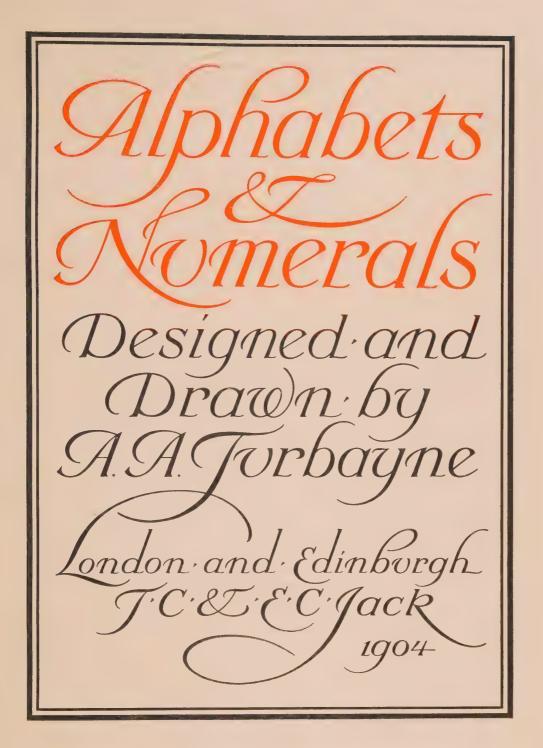


# Alphabets Numerals













# PREFATORY NOTE

In my hunt for material I soon became fascinated with the subject, and came to feel keenly a preference for the simpler forms in letters, in manuscripts those with the least flourish. The plates of letters given in the following pages are a few of the forms I have constructed and selected from my studies and trial alphabets.

These are some of the simpler forms, and those which have been the most successful in the various classes of work I have been called upon to do. These plates have not been designed as models for printing types, but

b ix

as examples for the designer or craftsman to copy, alter, and arrange in their handicraft after their own fancy. My letters will again assume a variety of new forms in the course of interpretation, for I believe that no two hands will copy a letter exactly, for lettering is as subtle in its likeness as the human face. The drawing of letters too is like the drawing of the human face, there is a very short step between likeness and caricature.

Most of the lettering we find in the ornament of to-day is a caricature of some well-known form. I do not hold with the old style in the drawing of the Arabic figures, such as the short 1, 2, and 0, the ascending 6 and 8, and the descending 3, 4, 5, 7, and 9. These may look in place with the lowercase letters, but in the midst of capitals they disfigure the piece of work. I have made my numerals to line with the capitals. With decorative work capitals are more generally used; if the designer prefers, in a case where the small letters are to be used, to employ the old style figures, the alteration of my model is a trifling matter. In designing the

#### PREFATORY NOTE

Ampersand, &, I have tried in all instances to convey clearly both the E and T.

The T may be smaller than the E, but the general proportion of the character should, I feel, line with the capitals. Of spacing I have said nothing, the laws are so arbitrary, depending almost entirely on place, words, and combinations, that the few rules I have evolved for myself I do not feel it would be safe to give. Such rules as may be useful had better be thought out by the artist or craftsman to meet the individual needs of his own work. The eye is a more sure guide in this matter than any firm and fast rule could be.

A. A. TURBAYNE.

Carlton Studio, London, August 1904.



# NOTE ON THE PLATES



# ROMAN—PLATES I, II

A LPHABET of Capitals founded on the letters of the inscription on the base of Trajan's Column, Rome, erected between 106 and 110 A.D. The characters not given in the inscription are supplied, together with the Æ, Œ, and &.

This alphabet, though following the Trajan letters closely, has many points of variance. There is more difference in the proportion of the thick and thin strokes than in the original. My letters A and V are wider. The letters M and N of the inscription are without serifs on the upper angles; this makes the M, which has slanting outer strokes, look like a W upside down. The N also, at a first glance, appears to be upside down. I have drawn besides the spreading M, one built square, as this will be found in most cases the better shape for spacing.

The Trajan C and G have an angular square appearance, and the S looks as if falling forward; with all of these letters I have taken great liberty, which I feel from a very considerable experience in the drawing and placing

of letters to be necessary for modern use. I have given my O and Q much more slant, and in the final stroke or tail of the Q and R there is a double curve.

There are two points in the Trajan letter which I have made much of. Take for instance the second P of the word POPVLVSQVE; there is at the top of the letter a slight depression, probably accidental on the part of the sculptor, as it occurs only in a few places. A very subtle curve will also be found in many of the serifs, either concave or convex. These points add greatly, I think, to the beauty of the letter, and will be found exaggerated throughout my alphabet, in the top and bottom of the B and D, the top of the P and R, and in the serifs of the upright and horizontal strokes.

# ROMAN—PLATES III, IV

Capitals and Numerals based on the inscription on the monument of the Emperor Henry VII (Henry of Luxembourg) in the Campo Santo, Pisa, by Tino di Camaino, a pupil of Giovanni Pisano, dated 1315. Many of the letters of this inscription are superior in form to

### PLATES III, IV

those of the Trajan inscription. The round letters are fuller and more smoothly rounded. The S is well balanced, though there is here again a tendency to topheaviness, due to the lower portion of the letter not being made sufficiently larger than the upper part. The M and N are well shaped, and have bold sweeping serifs. There are two distinct forms of T, one with the serifs of the cross stroke turned in, the other with the serifs turned to the right. The left serif is slightly longer than the right. This point I have followed in the drawing of the T, though I have turned both serifs to the left for preference.

In planning these two plates I have made the letters slightly heavier, and while making of it a new type, have tried to preserve all of the small points of character found in the original. The points I refer to are, the slant of the serif of the letter A; the straight lower serif of the C and the slanting upper one; the slight dip in the lower right serif of the E and L. Further points slightly exaggerated are, the elongation of the serif of the straight stroke of the G, running in toward the body; the long upper left serifs of the M and N, and the little turn at the base of the middle strokes of the M, and on the right foot of the N. One or two of these points owe their

origin in the inscription to a slip of the chisel, for they are not repeated throughout the text; they are worth preserving though as suggesting a character.

The numerals are designed to go with the capitals, and were planned on some of the prominent features of the capitals.

# ROMAN—PLATES V, VI, VII, VIII

CAPITALS, SMALL LETTERS, AND NUMERALS

Some years ago I made for a special alphabet careful parallel studies of the types of Joannes Spira and Nicolas Jenson, from the editions of Pliny, printed at Venice. That of Spira in 1469, Jenson's in 1476. And from Cicero's Epistles, printed by Jenson in 1470. These four plates of letters and numerals owe their general proportions to those original drawings. Since those studies were made, however, I have planned many alphabets on the same base, testing the value of my model by applying it to work in hand. The letters as they appear in my plates are the best of the essays, and are, I think, different in detail from any existing type, though following closely on the original models.

# PLATES V, VI, VII, VIII

Of the original models there is considerable difference, when the types of Spira and Jenson are compared side by side.

The letters of Spira, generally, are wider than those of Jenson, and there is more difference in the proportion of the thick and thin strokes. The greatest difference is found in the M and lowercase h. Spira's M is very wide, with slanting outer strokes and long serifs; his h is of the Gothic form, the second stroke looped in and without serif, and looks in the page like a letter of another fount. Jenson's M has upright outer strokes, but, like Spira's, the serifs on the top are long, and extend likewise beyond the angles on the inner side. I have given both forms of M, but cut my upper serifs off on the inner side of the angles with a slight curve.

The top serifs of Spira's lowercase letters b, d, h, i, l, m, n, p, and u, are more slanting than Jenson's; there is also a very slight slant to the lower serif of some of his letters, f, i, l, the f like s, and on the last stroke of the m and n.

Jenson has two forms of p and q, one with the lower serif horizontal, the other with a slight slant, but

I don't find in his letters, where we are accustomed to find a horizontal serif, the peculiar slant found in the Spira letters mentioned above. There are many other minor points of difference in the two types described, points which the student, intent on designing a letter of his own, will be more interested in than the artist or craftsman for whom these plates have specially been drawn.

Of the lesser points of difference, but which count in the making of a letter, we find that Spira's E has a long thin slanting serif on the middle horizontal, or waist stroke. The O is upright, the P has an open loop, somewhat like the capital P on plate III. The serifs of the cross stroke of the T slant out.

In Jenson's capitals the O is slightly tilted, while the serifs of the horizontal stroke of his T both slant to the left. Of the types of the two printers, Jenson's is more of one style, it is cleaner cut, and there is less variety in the form of his serifs. Spira's fount is very irregular, though taken separately the letters are well formed. There are several styles of serif, flat and bracketed, and too many small points which counterfeit a pen-drawn letter for a good clean type.

In the designing of my four plates, I have taken

# PLATES IX, X

suggestions freely from both types, at the same time producing a new letter.

My serif I would describe as flat, half bracketed; that on plates I and II as a curved, sharp, full bracketed serif; and on plates III and IV as a straight, sharp, full bracketed serif. I have given two forms of the capitals M, R, and U. Where a certain quaintness is required, the first U will be found the better one to use. The same may be said of the spreading M, and the R with the long third stroke, which stroke may be lengthened or shortened as its decorative effect in a word or line may decide.

# GOTHIC—PLATES IX, X

I have found this capital a valuable one in the designing of monograms and ciphers; for title, motto, or inscription, where a bold letter of this style is required to fill a panel or label, especially when it is in white or a light colour on a dark ground, or where it is to be cut in relief. The general proportion of the letter is that of many of the illuminated initials found in manuscripts of

the fifteenth century. My base was an alphabet from the Champfleury of Geofroy Tory, printed at Paris in 1529. It appears on the reverse of sig. O, III, or leaf LXXV. Cut the flourishes off Tory's letter and you come pretty near my model. There is a crude boldness in the form, and an unevenness in the drawing of the thick stroke and its swelling to serif which is pleasing in ornament, and which cannot be got in a smooth, more even style of Gothic.

# GOTHIC—PLATES XI, XII, XIII, XIV

A condensed Gothic, with curved serifs, pointed and bracketed. This letter is a later rendering of the alphabet of the two preceding plates. I have compressed the letters slightly to allow a more compact working. To make the letter more legible for modern use, several forms have been introduced approaching Roman, such as the square E, the G and K. I have separated more of the closed serifs, as in the round E, the F and M, and the round T. This I began with the C on plate IX. In designing these plates I was influenced strongly by certain small points in the letters of plates I and II, though there

# PLATES XV, XVI, XVII, XVIII

may appear to many little resemblance in the two forms of letter.

This influence was further felt when I began work on my small letters, with the result that many are reduced almost to Roman.

The designer of to-day must sacrifice many fine old forms of letter for the sake of legibility. This applies specially to commercial work of every sort. For this reason I give a choice of forms of several of my letters, if one does not answer the other probably will. The use of two forms of the same letter in one piece of work should in most cases be avoided.

# GOTHIC-PLATES XV, XVI, XVII, XVIII

These four plates of condensed Gothic, with flat, half-bracketed serifs, are an attempt to produce a letter of this style as crisp and easily read as the Alphabet of plates v to viii. There remain in the letter some suggestions of an original pen form. This will be noticed in the sweep of the thick portion of a stroke, and the ending of certain bars and serifs. There are many classes of

decorative work where a Gothic letter is required, but where such a letter must be easily and quickly read. This difficulty I have had to meet over and over again, and the Alphabet and Numerals here given are the result of many attempts to produce a satisfactory form.

There are extended strokes and serifs which may be objected to; the designer can alter those to suit his own fancy. For the many purposes for which I have had to plan such letters, these lengthened portions have given line and balance, and a strength which is lacking in much of the decorative work of our day. A comparison of these four plates with the six preceding ones will show how one form has suggested another.

# ITALIC—PLATES XIX, XX, XXI, XXII

In these four plates of Italic there is a feeling throughout of the use of a blunt pen or brush. It is a form of letter much in demand at the present time for Poster and Advertisement display letter, and the irregularity of its usual shape lends itself to a quicker working than the clean cut well-formed Roman, with nicely shaped

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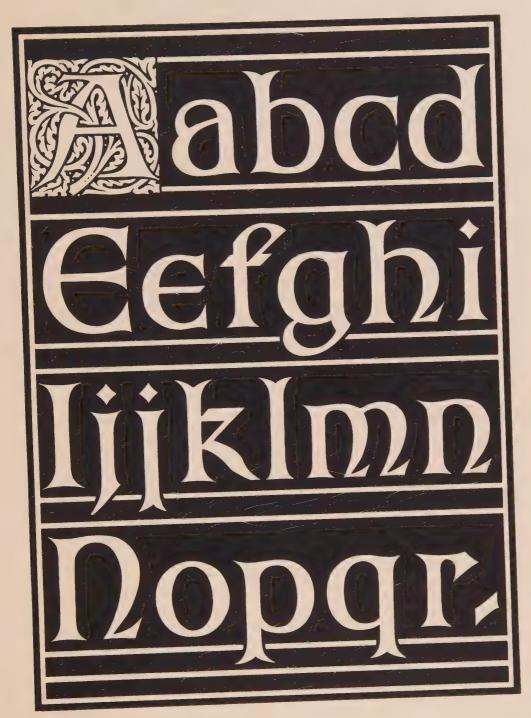


PLATE XIII.

#### PLATES XI-XIV

Plates xI, XIII, and XIV are a condensed Gothic with sharp full bracketed serifs. This series is an outcome of many sets I have designed for use in ecclesiastical and other ornament, where a Gothic letter was required which would line well, for inscriptions, titles, etc. My base for this letter was in the first instance a Gothic Alphabet from Geofroy Tory's Champfleury, Paris, 1529. It appears on the reverse of sig. O, III, or leaf LXXV, and is a copy of an early 15th century manuscript capital. Plates ix and x, which were also based on the Tory letter, are not so far removed, the flourishes of the original being omitted. These are an earlier rendering, and the student will see, on comparing them with Plates XI, XIII, XIII, and xiv, that there is still in the latter a family likeness, though there have been many changes which I found necessary in applying my forms to actual use. In comparing these six plates again with the original in the Champfleury, the student will see how one change has suggested another. The Numerals on Plate xiv are designed on certain of the prominent features of the capitals. The small letters for this set are based on several manuscript letters of the same date as the Tory letter.

### PLATES XXIII TO XXVII

serifs. My forms are a little more carefully drawn, and with more of the pen-stroke than the brush than is found in the class of letter I refer to. The more blunt and uneven the serif and body of the letter, the quicker it can be produced, and for much of the advertisement and other commercial design of to-day, in order to make his work pay, the artist has to adopt a type of letter that can be done quickly. With Italic, the swash letters assist greatly in the spacing, the flourishes helping to fill ugly gaps, such as would occur between LA, RA, etc. The sweep of these flourishes may be altered to suit the space between different letters. In many instances a stroke of the L, or R, carried below the line will also do away with an awkward space in a word.

### ITALIC—PLATES XXIII TO XXVII

These five plates of letters, approaching to Running-Hand, are founded on a series of studies made from the early sixteenth century Writing Books of Ludovico Vicentino, Ugo da Carpi, and Giovanni Battista Palatino.

### ALPHABETS AND NUMERALS

There is more slant in the letters here shown than in the original models, which are almost perpendicular.

Many of the originals, too, are redundant in flourish as suggested by my A and last & on plates xxv and xxvI. This superfluous ornament, though very quaint and beautiful in the old pages of these early books, will only do to-day in exceptional cases.

There are many trades where a cursive letter is in constant demand, such for instance as that of Sign-Writer or Copper-plate Engraver. In most cases the forms employed are very degenerate. I have had in my time to make drawings in this style for signs, cheques, share certificates, and all manner of design where the commission called for a script letter. In all of those instances I took my model from some one of the early sixteenth-century writing-books. The reception my several pieces of work met with has suggested to me that a series of examples of my own, based on these early works, would be welcome. I have given in my five plates sufficient of both lining and swash letters to make or suggest any possible combination.

PLATES





# EFGHI JKLN

PLATE III

# 12345678



# EFGH IJKLN

PLATE V

PLATE VI





## Aabcd: Eefghij Jklmno qrst

PLATE VII

# Xxyz:l





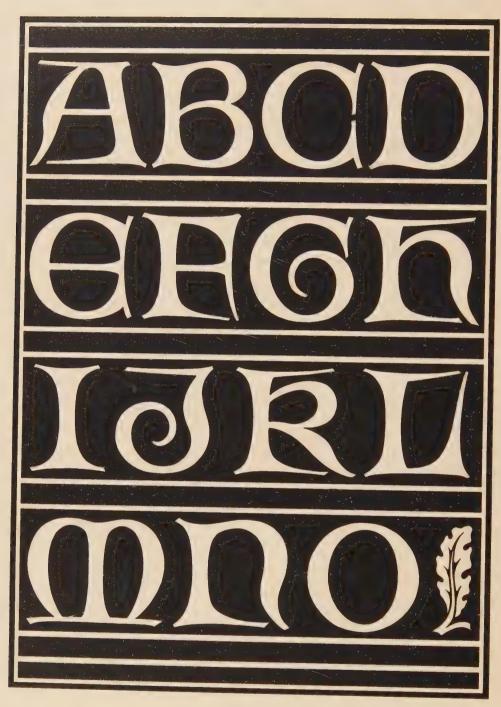


PLATE IX

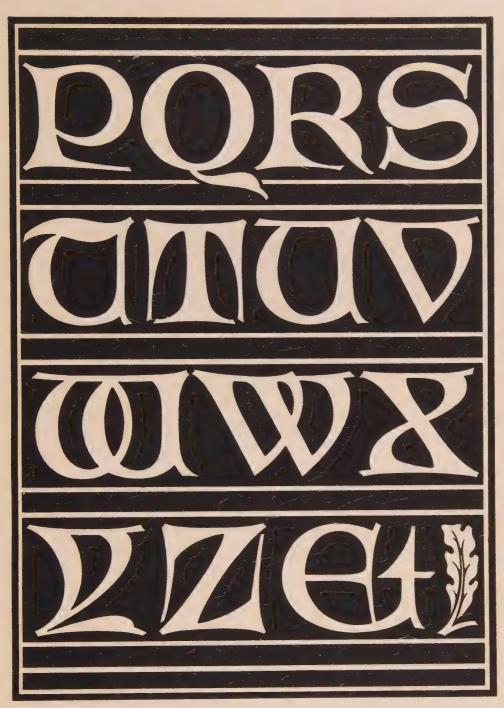


PLATE X







PLATE XI



PLATE XII







PLATE XIII



PLATE XIV





### ABCDH EEFGD II) JKL mno

# QRSCC Z&ÆŒ

PLATE XVI





## laabcd Eefghij Kklmn qrs

PLATE XVII

## Ctuvu Xxyzz+ 2345

PLATE XVIII







PLATE XIX



PLATE XX



## Aabcd Eefggh Iijkklm

PLATE XXI

## rsttu







PLATE XXIII

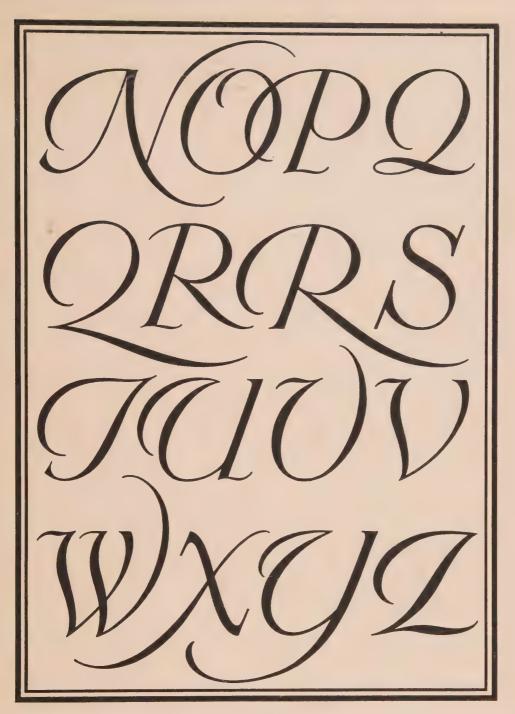


PLATE XXIV















PLATE XXVII

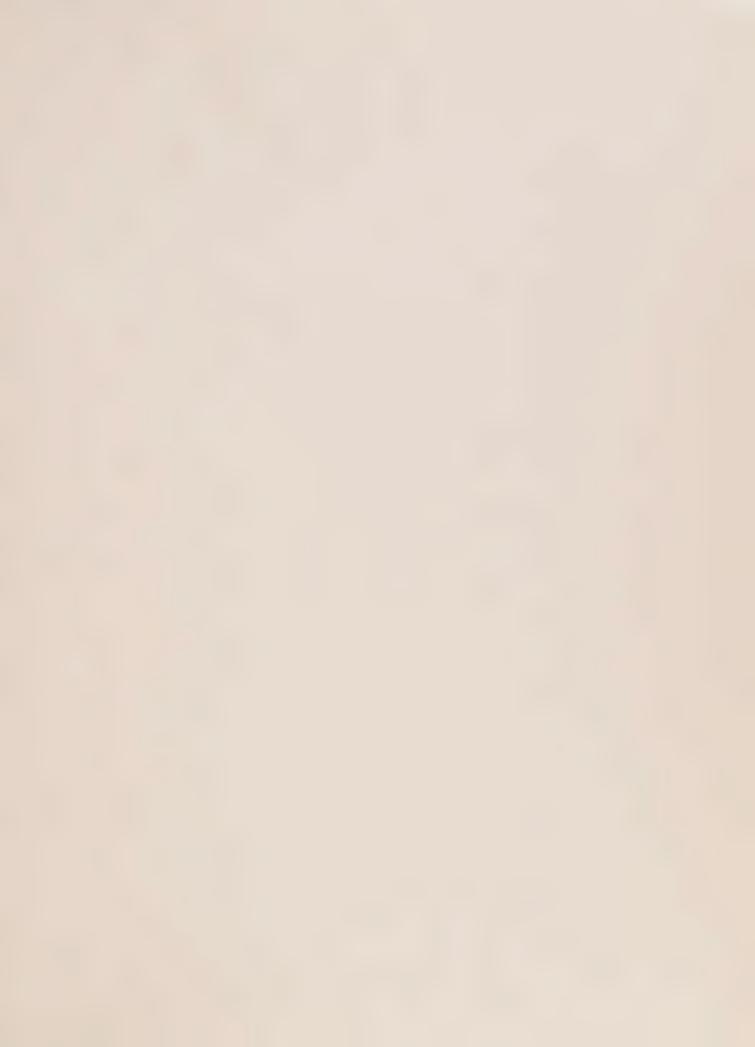


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